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Upon the whole, we are well satisfied with the manner, in which Mr. W. has commenced his labours, and shall look with impatience for a second volume.

ART. VII. *Memoria sullo scoprimento di un antico sepolcreto Greco-Romano, di Lorenzo Justiniani.* In Napoli, 1812, pp. 193.

THE study of antiquities is no where more generally cultivated or more highly respected, than in Italy. Surrounded by the ruins of lost empire and the memorials of departed glory, which are at once their pride and their reproach, its present inhabitants regard every relic of their boasted ancestors with natural but almost superstitious veneration. This sentiment is heightened by witnessing the zeal of the hosts of foreigners, who annually cross the Alps, and descend into this delightful country, not like its former invaders to insult and plunder it, but to increase the gaiety of its cities; to add something to the scanty property of the people; to admire its edifices, superiour even in ruins to the most finished productions of modern architecture, and to indulge in that glowing enthusiasm, which is kindled by the consciousness of standing on the very spots, where exploits were achieved, that elevate the dignity of human nature.

This study is further recommended by the opportunity, which it affords of ascertaining the social character and domestick occupations of the ancients; the amusements of their leisure hours, those little every day occurrences, which bear a stronger resemblance to the realities of our own lives, and excite a more lively conviction that they were of the same species of beings as ourselves. The fact too that the relics of their skill in the arts surpass the labours of the moderns even more than the deeds related of them surpass the ordinary events of our degenerate days, gives an additional credibility to their history, and affords indirect but persuasive evidence of the actual performance of the achievements ascribed to this wonderful people.

The discoveries of the antiquary tend also to elucidate obscure passages in the writings of the ancients, still the models of taste, the first objects of our serious study, and the guides of our earliest literary efforts.

In addition to all this, the antiquities of Italy are so simple and perfect, as to delight the most ignorant, and so numerous as to afford sufficient subject for the most indefatigable labours of the learned.

It is not necessary in this as in most other studies to store the memory with technical words and elementary principles before any interest can be excited or any pleasure enjoyed in its pursuit; its very rudiments are attractive; the first sight of these venerable monuments fills us with admiration. There is no man, however inexperienced in the language or unacquainted with the labours of antiquaries, who would not feel proud of human nature in ascending the steps of the capitol, and impressed with a sentiment of awe in visiting the sepulchres on the Esquiline hill, and "treading upon the very bones and ashes of the Romans;" who would not seek with eager curiosity the spot consecrated by the death of Cicero, and regard with no common emotion the tomb of Virgil.

On the other hand, the antiquary, whose researches extend far beyond these, and similar objects of vulgar admiration, needs not fear that he shall ever want employment for his talents, or excitement for his curiosity.

Herculaneum and Pompeii are not yet exhausted; in the opinion of Mr. Eustace they have hardly been examined; and the discoveries, which are every day made in Italy by mere accident, are satisfactory evidence that well directed researches would not be unrewarded.

One of these discoveries is the subject of the work whose title is at the head of this article. Prince Justiniani displays in it his knowledge of antiquities, and his opinions on the merits of some of his fellow labourers in the same venerable science; without any great exercise of imagination or of ingenuity. Some account of the facts, which it relates, may amuse our readers.

In forming a new street near the Royal Library in Naples in the year 1810, it was found necessary to cut through a garden belonging to P. P. Teresiani. The spot, which it occupied, was formerly a small hill, composed of volcanic strata, and called *Casiello*. About two hundred and fifty years since, it was purchased by one of the family of Somma, who levelled the summit, and covered it with vegetable mould, in order to convert it into a garden; and to support its sides, built thick walls on the south and on the east, one

of which was five hundred feet long, and eighty feet high, the other rather less. In digging through this garden, about fifty feet above the level of the street, and thirty feet beneath the top of the terrace, a sepulchre of tufa was discovered, and soon after, several others of the same substance, and some of tiles; the former the work of Greeks, the latter of Romans, as will hereafter appear.*

The prince is satisfied from the appearance of these sepulchres, that they were originally placed on the declivity of the hill. and exposed to publick view; and to corroborate this opinion, mentions many temples and other ancient edifices, discovered near them, at a still greater distance beneath the present surface of the earth. He endeavours further to prove, that a publick road,† and the aqueduct of Serino, passed near this cemetery; but his arguments on this subject cannot be weighed, nor even comprehended, without an intimate acquaintance with the local facts and objects on which they are founded.—He then describes the cemetery and its contents.

* These monuments, anciently placed on the surface of the ground not to cover but to contain the remains of the dead, have no peculiar name in our language. Those formed of tufa might be called Sartophagi, but those built of tiles could not with any propriety receive this appellation. The term *sepulchra*, which Justiniani applies to them, is rendered sepulchres. The expression seems quite as appropriate in English as in Italian.

† It was a custom of the ancients, to place their funeral monuments along the sides of the publick roads; and this circumstance accounts for the frequent use of *Siste Viator*, and similar expressions in their epitaphs. The moderns have retained this mode of address, though they have abandoned the practice, in which it originated. *Viator* is still inscribed on our tomb stones, and has been so long and universally employed, that it would be affectation now to condemn its use. Yet the man who turns aside from the common business of life, to read the inscriptions in our grave yards, might be addressed with more strict propriety as a stranger, (*Advena*) for the monuments of our predecessors are now carefully separated, we might almost say hidden, from the world. We take pains to remove the remembrancers of death from our sight, and the thought of it from our minds. One cannot help regretting the discontinuance of the ancient practice of intermingling the monuments, and the memory of the dead, with the dwellings and the occupations of the living; not only on account of the moral advantages, which might result from it, but because there is something very interesting to the imagination in this sort of intercourse and familiarity with the dead. Even the reveries of Swedenborg on this subject, arising from natural feelings, and leading to no violation of duty, should be regarded not only without contempt, but with complacency. "I was never much displeased," says the Vicar of Wakefield, "with those harmless delusions that tend to make us more happy." And there is much reason, as well as humanity, in the sentiment.

The sepulchres of tufa were composed of the finest stone found in the vicinity of Naples. They were rectangular from $7\frac{1}{2}$ to 10 feet long, and from $4\frac{1}{2}$ to 5 feet wide externally, and about a foot thick. There are four much smaller, containing the skeletons of children. The sides of some of these sepulchres consisted each of a single piece of tufa, while in others, each side consisted of two pieces, placed one upon the other; the bottom and each end always of a single piece and the top of three pieces. These were nicely joined, but without cement; their internal surfaces were highly polished, the external very rough, which last circumstance may have been occasioned by their exposure at first to the air, and afterwards to the dampness of the ground.

One of these was enclosed by two walls of brick work, forming a sort of chamber, with its entrance on the south, and the sepulchre in its centre.

One sepulchre was of a different form from the rest, resembling the tomb which is placed in our churches on the day of the commemoration of the dead.

It differed from the others also, in being placed upon a mass of brick work, covered with stucco, and painted red like the walls of the houses in Herculaneum and Pompeii. The whole monument was $7\frac{1}{2}$ feet high, $6\frac{1}{4}$ long, and 3 feet wide. These sepulchres were not displaced, though many of them had lost their covers; and the sides of almost all of them were broken. They were placed irregularly, not lying at equal distances, nor in the same direction.

The sepulchres built of tiles, more numerous, but not so ancient, were interspersed among those made of tufa. The bottoms of these were composed of tiles, bricks and pieces of tufa, the sides of flat tiles, which, inclining inward, formed an angle at the summit. Each side consisted of three tiles, three feet square; and each end of a single tile. They were not so perfect as those of tufa, but the skeletons within them were in better preservation. In one of them was a little pyramid of brick at the head of the body, which was probably intended to support the inscription. On the western side of another of these sepulchres, was distinguished the place of the inscription, and on a fragment of white marble, which still remained, were the following letters.

D
PLOTIOI

Over this spot was a niche apparently for a lamp. East of this were three others, each of which was enclosed in a mass of brick work, called by the Romans, *sepimentum*; one of these masses was 8 feet long, by $3\frac{1}{2}$ wide. On each of them was a pedestal bearing a pyramid, made of brick with a facing of flat tiles. The tops of these pyramids were broken, but some balls of terra cotta found near them probably ornamented their summits.

These monuments were entirely covered with stucco, and painted red, like the edifices of Herculaneum and Pompeii. Notwithstanding their long continuance under ground, the colour was as vivid as if recently applied, and carefully preserved from the air.

In November, 1810, was discovered in the eastern part of this cemetery, a wall of tufa, about sixteen inches thick, which on further examination, was found to be part of a rectangular enclosure, 25 feet long, $22\frac{1}{2}$ feet wide. Within it were many fragments of white marble, and of stucco, and on the southern side, the two following inscriptions.

First Inscription.

O . M
VIAE . LIBERAE
CONJUGI . BENE
MERENTI
M . DIRIUS . CLAUDINUS
ET . CANINIA . LIBERALIS
FILIAE . PIENISSIMAE.
VIXIT . ANNIS . XXY.

Second Inscription.

D . M
METIAE . BIC
TORINAE . QVE
XIT . AN . XXXXI.
IMDIR . CLAUD
IANUS . C . B . M . F.

In each of the above described sepulchres was found a skeleton, lying according to the custom of the ancients, with

the arms straight; and not crossed on the breast, in the manner afterwards introduced by Christians. Some of the sepulchres of tufa had several skeletons in each.

One of the skeletons was that of a man, whose thigh-bone had been broken, and the manner, in which it was united, proves the unskilfulness of the surgeons of that age, in the art of reducing fractures.*

In the mouths of all the skeletons excepting those of children were coins, two of silver, the rest of copper. In the sepulchres of tufa these coins were Greek, only one of those sepulchres containing both Greek and Roman coins. In the sepulchres of tiles all the coins were Roman. None were discovered but such as were previously well known to antiquaries.

Among the Greek coins were some bearing an ox, with a human face, bearded; and crowned by a winged victory; and on the reverse a head and the legend *Νεοπολιταν* in Greek characters. This is known to be the impression on the most ancient coins struck at Naples; and it is hence concluded that the cemetery is coeval with the city; which was founded about three centuries before the Christian era.

The Roman coins were of the time of the empire, principally of the emperours Caligula, Claudius, and the Antonines; the last of whom began his reign in 161 after Christ.

The Romans derived from the Greeks the custom of placing money in the mouths of the dead, to pay Charon for ferrying them across the Styx. This however was not necessary for children, their innocence entitling them to a passage *gratis*.

In these sepulchres, particularly in those of tufa, were found vases, painted and varnished like those commonly called Tuscan. These however were only remarkable for their antiquity. Some fragments of a finer composition, found within these sepulchres, and some corresponding fragments, found without, encourage the opinion that the ancients were accustomed to break their most precious vases during the funeral

* This broad assertion of Prince Justiniani is hardly supported by the fact, that one individual had a fracture of his leg improperly treated; nor is it in truth just. The works of Hippocrates and of Celsus furnish abundant evidence, that they were not ignorant of the art of reducing fractures of the limbs. The latter is very copious and correct on this subject; and the mode of treating fractures of the thigh, invented by the former, differs from the modern practice of extension and counterextension, recommended by Dessault, only in the apparatus by which it is effected.

ceremony, and to scatter the fragments in and about the sepulchre. Some bowls were found whole, and some of a better quality broken.

These sepulchres contained also several of the little earthen vessels, usually termed *lachrymatories*, but which are supposed by Prince Justiniani to be intended for perfumes; some earthen pots, undoubtedly deposited there, filled with food, and some lamps of very fine ware, on many of which birds were represented in basso relievo. In one of the sepulchres of tufa was a statue of terra cotta, two inches long, very inelegantly and unskilfully formed. Two alabaster boxes, of about two inches high, but much broken, were also found, and sixteen goblets of glass. The latter were yellow, white, or violet; they seemed intended to contain odorous balsams and distillations, and were always found unstopped; probably in order that the perfumes might fill the sepulchre. On the bottom of these goblets there was no appearance of the rough glass, now frequently seen on such vessels; and the Prince declares himself unable to imagine by what means the ancients avoided this redundancy.*

When these goblets were first taken up, thin laminae were detached from them; which, floating in the air, reflected various brilliant colours; but this sort of decomposition soon ceased, and they recovered their original compactness.

A box of terra cotta in one of the sepulchres of tufa, contained forty little circular pieces of glass, probably intended for the game *πενταλιθα*, which consists in throwing up five of these at the same time, receiving them on the back of the hand as they fall, thence casting them up again and catching them all in the second descent. This game is still known at Naples, and called *Mano in Cielo*, and among us *Jact-stones*.

In some of these sepulchres were found scrapers, (used in bathing,) nails, formerly perhaps driven into the sides of the sepulchre, and which had fallen in consequence of the corrosion of their points; and metallick mirrors, in which were spots sufficiently bright to reflect a distinct image. Only one of these retained a frame, which was of ivory.

In one of these sepulchres of tufa was an instrument of

* The rough knob on the bottom of glass vessels, is called by our workmen *punty*, and serves to connect the vessel with the rod, by which it is handled after it is detached from the blow pipe. It is afterwards ground off from well finished specimens; and was probably removed in the same mode by the ancients.

copper, resembling a pair of snuffers; in several of them were shells of the species* worn by pilgrims. These were pierced with holes, in order that they might be fastened to the garments; whence it appears that this custom among Christian pilgrims is derived from the ancient Greeks.

Egg shells were also found in the Greek sepulchres, having constituted probably a part of the provisions deposited there.

Without the sepulchres were found fragments of glass and of tuscan vases, a broken lamp, coins, shells, and many nails, and the inscriptions above stated.

Prince Justiniani thinks that this cemetery belonged to the Fratria of the *Mopsopei*, one of the twelve Fratrie or communities into which Naples was divided by its Athenian founders. In the concluding chapters he answers the objections urged against his opinion of its antiquity. The most plausible of these objections is that it was the custom both of Greeks and Romans, during three centuries before the Christian era, to burn the bodies of the dead; for Cicero mentions it as a remarkable fact, that the family of the Corneli continued the ancient practice of inhumation till the time of Cornelius Sylla, the Dictator, who ordered his body to be burned, that it might not be disinterred and insulted by his enemies, like that of Marius.

To this Justiniani answers by quoting an assertion of Pliny, that some other families retained the same practice; and he might have added that the very fact mentioned of Marius proves inhumation not to have been confined to the Corneli alone. He also cites Virgil to prove that when bodies were burned, the bones were not consumed, and thinks that these skeletons may have been taken from the funeral pyre and deposited in their sepulchres.

This reasoning is not satisfactory. It appears indeed from many passages in Homer and Virgil that the bones themselves were not consumed on the pyre; but the same passages shew that the ligaments, which connected them, were destroyed;† and it is hardly credible that all the bones found in this cemetery should be placed in such perfect order, and their relative position so accurately preserved, after the de-

* *Ostrea maxima*.

† — λεγομεν λευκ' ὀσσε.

—ossa collecta. *Et similia passim.*

struction of all the ligaments. Nor can it be supposed that inhumation was a singular exception from the common practice at Naples, since there does not appear to have been a single instance of any other mode of sepulture in the whole cemetery.

The most obvious conclusion is, that this practice was more frequent in Naples, and perhaps throughout Italy, than has generally been supposed.

Another objection is, that the skeletons in the sepulchres of tufa did not all lie in the same direction, whereas the dead were interred by the Megarensians with their heads toward the east, and by the rest of the Greeks with their heads toward the west. To account for this deviation from the usage of the Greeks, Justiniani cites a passage from Lucretius, which states that during the plague of Athens, it was impossible to inter the dead with the usual ceremonies, and founds on it a conjecture that many of the funeral rites and among them this of placing the head toward the west, were generally abandoned during the plague, and not afterwards resumed. It is a bold conjecture. Since the difficulty of interring the dead regularly was considered so important as to be named among the serious evils resulting from the plague of Athens—that plague, which caused the death of Pericles, the depopulation of the city, and its humiliation before its brave but barbarous rival—can it be supposed that this irregularity would continue longer than the necessity in which it originated?

After all, though we are not satisfied with the answers of Justiniani, we do not think the objections themselves very material. They are not of sufficient weight to overbalance the evidence derived from the impressions on the coins and from the general appearance of the sepulchres and of their contents, in favour of their antiquity. The utmost that can be deduced from them is an opinion that the funeral rites of the ancient Neapolitans did not strictly agree with those of the Romans or with those of the Greeks. This last fact would not be readily admitted by an antiquary of Naples, lest it might seem not quite consistent with the claims of that city to an Athenian origin.